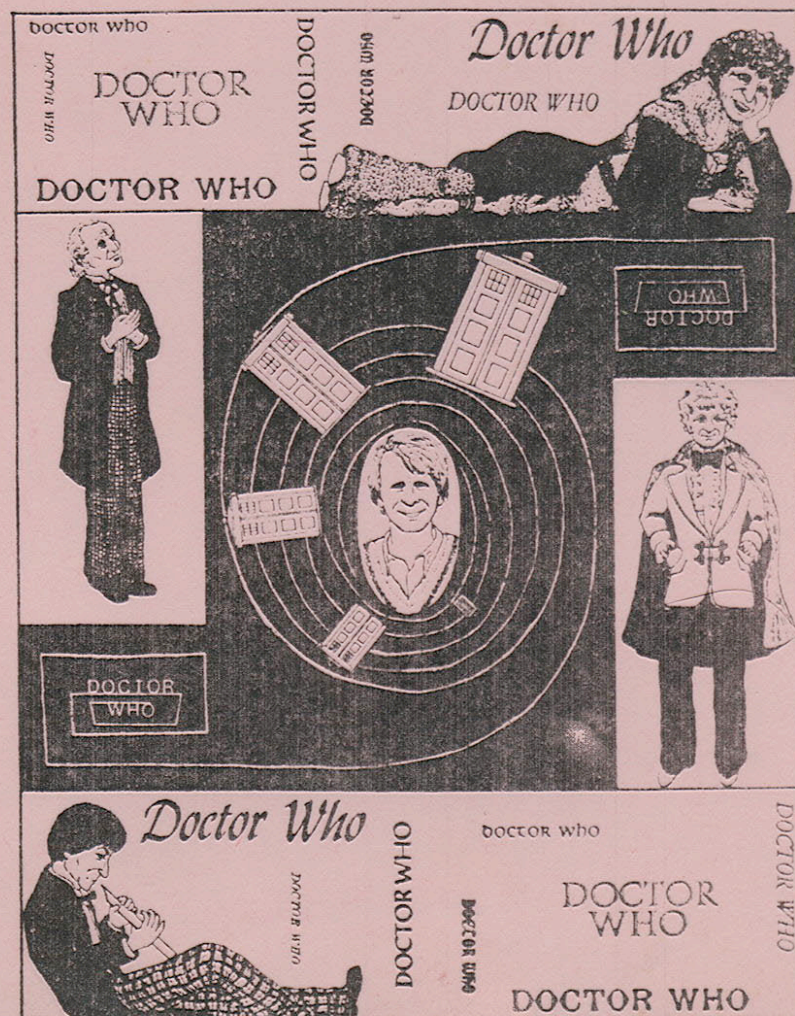


DOCTOR WHO

H A N D B O O K
* * * * *

(Updated 7th March 1983)



DR. WHO HANDBOOK - INDEX

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SECTION I - GENERAL PRODUCTION INFORMATION

ARTISTS AND ARTISTS CONTRACTSArtists' Bible

Kept in Producer's office - a complete list of artists. Avoid using any artist who has appeared in "Doctor Who" during the last three years.

Contracts

Please send copies of Supporting Artists' contracts and supplementary contracts to Production Associate as these do not come via Producer's office.

From:

JOHN NATHAN-TURNER, PRODUCER 'DOCTOR WHO'

Room No. 8
Building:

204 UNION HOUSE

Tel.
Ext. 3667

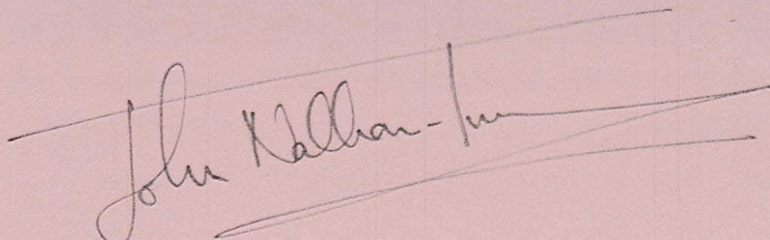
date: 4th January, 198

Subject:ARTISTS' CONTRACTS**To:**

ALL 'DOCTOR WHO' DIRECTORS,
P.A.s & ASSISTANTS

c.c.: P.U.M.

In the past we have enjoyed the luxury of our booker, Sarah Bird, informing the computer of artists' principal recording days. Unfortunately, this no longer happens - we will have to stipulate those days. As we normally record so much out of sequence it does mean that recording order will have to be decided at the time of booking an artist in order that the principal performance dates can be incorporated into the contract.



(John Nathan-Turner)

From: A/Man. Asst. S.S.D. Tel.

Room No. 8
Building: 404, Thres.

Tel.
Ext. 2244/2230

date 12th May 1981

Subject: CAST LISTS

To: All Series/Serials Production Assistants.

Copy to: Producers
Production Associates

H.S.S.D. Tel. is anxious to have copies of cast lists for programmes made by the department. Will you please, therefore, ensure that such a list is sent to him (possibly when you send them to Costume or Make-Up) for each production.

Elizabeth Western

MEL

Elizabeth Western

From: Acting Manager Drama Series/Serials Television

Room No. 8
Building: 404 Threshold House

Tel. 2233
Ext. 2233

date: 25th September 1981

Subject: EQUITY : CAST LISTS

To: All Producers

Just a reminder that we are still obliged to supply cast lists of all programmes to Equity; copies should be routed through this office.

Peter Norris

(Peter Norris)

PN/djt

COSTING

Any film costs to be charged to Episode 1

1st studio stand to be charged to Episode 1

2nd studio stand and gallery only to be charged to Episode 3.

Artists, supporting artists, copyright etc. to be charged to individual episodes. Artists/supporting artists' overtime to be charged to episode 1 or 3. If in doubt consult Production Associate.

Copy of PFE's as soon as possible please to Production Associate.

From

Head of Costume Department, Television

- 8 DEC 1981

Room No. 6
Building

3019 TC

Tel
Ext 2810/1

date 1st December 1981

Subject: COSTUME DESIGNERS : HOURS OF WORK

To:	H.S.S.D.Tel:	H.C.A.P.Tel:	H.S.F.Tel:	H.M.A.Tel:
	H.D.F.Tel:	H.N.F.Tel:	H.C.P.Tel:	H.C.L.E.Tel:
	H.P.D.Tel:	H.S.B.Tel:	H.S.Tel:	H.V.L.E.Tel:
	H.E.E.P.Tel:	H.R.B.		

Although the heaviest part of the year is receding, I wish to ask you to remind your Production teams of the agreement with the ABS to restrict the scheduled hours of work for the Costume Designers to a maximum of:-

- (a) 72 hours a week
- (b) 6 consecutive days
- (c) 12 hours a day

If Productions meet particular difficulties, Costume Co-ordinator, Roger Reece, is available for discussions. It is not acceptable for Productions to assume that they are the exception to the rule, a fact that has jeopardised several Productions over the last few months.

Maggie McPherson

(Maggie McPherson)

kmr

*Copy To all Production Associates and
original back to David*

From: Head of Visual Effects Department

5.

Room No. &

Building:

G06 Western Avenue

Tel.

Ext.: 4551

date: 2nd September 19

Subject: VISUAL EFFECTS REQUIREMENT FORMS

To: All Organisers
All Heads of Production Departments
All Producers Secretaries

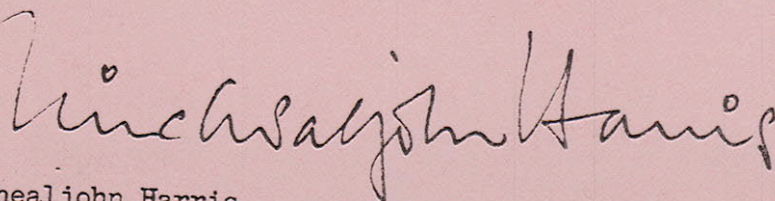
In the interests of Safety and good communication, may I ask you to increase the number of copies and distribution of Visual Effects Requirement forms as follows:-

2 copies: Visual Effects Organiser

1 copy: Studio Management (for the attention of Assistants (Co-Ordination))

1 copy: T.S.O.

Would you please introduce the new distribution immediately? I am asking Stationery Dept. to modify the form appropriately as soon as possible.



Michealjohn Harris

3000, T.O.

2709

9th March, 1982.

PHOTOGRAPHS FOR 'RADIO TIMES'

Manager, Plays
Manager, Series & Serials
Manager, Variety
Manager, Comedy

c.c. Mike Sanders
Pat Carthy
Brian Clifford

NR

We have recently had several instances where photographs have been taken which are subsequently released for publication, particularly for the 'Radio Times'. This is apparently occurring when the Costume Designer has not been informed in sufficient time to ensure that any artistes involved are fully costumed and made up. This is obviously a most unsatisfactory situation for artistes, Costume Designers and Make-Up artists, and we would therefore emphasise, once again, the need to give advance information as to the time and instance that such photographs are to be taken.

I would be grateful if you would inform your Producers and Directors of this memo and ask them to ensure that Costume Designers are given advance warning of photographic sessions to take place in Studio and on set.

Roger Reece

Roger Reece

FILMING

Polaroid camera available from Producer's office.

From: Acting Manager, Series & Signals and a Television

Room No. 8
Building: 404, Thres.

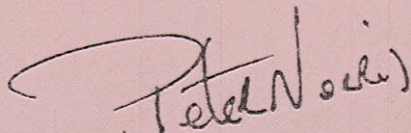
Tel.
Ext. 2233/2

date: 18th January 1960

Subject: LOCATION CATERERS

To: Production Associates Copy to: (1) C.A.D.G.Tel.
(2) M.A.S.S.

Just a reminder that overnight payments to caterers should be based on the actual cost of providing the service. It is not BBC policy to pay staff allowances (schedule 'A') to outside suppliers.



DCC

(Peter Norris)

FILM SCHEDULE DISTRIBUTION LIST

H.S.S.D.Tel.	406 Thresh Ho
Manager, S.S.D.Tel.	404 Thresh Ho
H.D.G.Tel.	5098 TC
CA to H.D.G.Tel.	5098 TC
 Sarah Bird	 S310 S.H.
Sheila Hodges	S313 SH
 Film Locations Unit	 7092 TC
Programme Transport	7091 Spur TC
Transport,	Kendal Ave
 Make Up Manager	 E716 TC
H Make Up	E121 TC
Visual Effects Org (2)	G07 250 W.A.
Costume Org	3015 TC
Costume Dept Film Clerk	3019 TC
Costume Dept Transport	3079 TC
Costume Allocations	3011 TC
 Mike Saunders	 267 Sc Blk TC
Property Manager	272 Sc Blk TC
R Watson	016 TC
Police Investigations	410Bent.
 Film Camera Manager	 TFS
Film Recording Manager	TFS
 Derek Short	 7096 Spur TC
Lighting Office	TFS
 Art Editor, RT	 35 MHS
Pic Pub (2)	G1 10 Cav Pl
Drama Press Officer	2021 TC
Features Ed, RT	35 MHS
 John Yates, Ent (2)	 Room 3, Bilton Ho
 Duty Manager,	 1262 Spur, T.C.
Central Services,	
West London premises	
 Pamela Larman,	 Room 303 Bilton House
Photographic & Promotions	
Manager, BBC Enterprises	

GALLERY ONLY

The opening and closing titles needed for the Gallery only are kept on the TK hold shelf. Film Traffic are aware of this.

TK for Gallery Only to be booked by Production Assistant, copy to Production Associate via Facilities clerk, please. TK for studio - assistant please liaise with Production Associate about booking this.

MUSIC AND SOUNDIncidental Music

We are now required to provide a backing copy of incidental music for Enterprises. Would Production Assistants please ensure that this tape is given to the Production Associate following Sypher dubs. Radiophonic Workshop are aware of this requirement.

As well as 2 copies of VHS of edited programme, Radiophonics require 1 x $\frac{1}{4}$ " sound tape with time code pulse on one track and programme sound on the other. This will be done on technical review by editor before dub to VHS x 2. (This seems to depend on who is composing the music. Best to check with composer whether this tape is necessary).

Blank tapes are to be provided by the Production Assistant, who can obtain them from Tech. Ops Stores at TC.

VHS of edited programme to be ready for collection at VHS review by Dick Mills and composer.

Studio Rostra

There have regularly been instances where we have had enormous problems in the Sypher Suite due to studio rostra not being sandbagged and clad properly. If it cannot be sound-proofed please do not use it.

From: Deputy Manager, Series/Serials, Drama, Television

Room No. & Building: 404, Threshold House

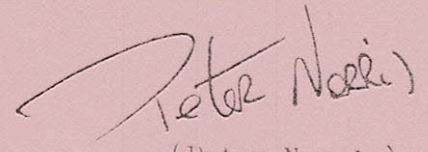
Tel. Ext. 2233/2

date: 25th May, 1982

Subject: OFFICE PRINTING

To: Producers' Secretaries

During the peak summer months Office Printing facilities throughout the B.B.C. will be stretched to the limit. Please ensure that all scripts, schedules, etc., are booked-in well in advance with the Supervisor in Union House. If you encounter any difficulties please let me know.


(Peter Norris)

bd

No 6912
AS/20

From: A/Man.Asst.S.S.D.Tel.

Room No. & Building: 404, Thres.

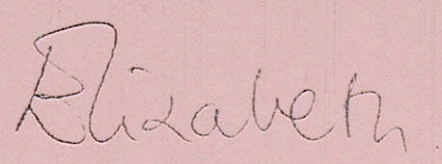
Tel. Ext. 2244/2230

date: 10th February 1981

Subject: OFFICE PRINTING

To: All Series/Serials Offices

Will you please remember that all Film Schedules, diaries and camera scripts MUST be booked into office printing in advance (preferably with at least two days notice).



MEL

Elizabeth Western

PLANNING MEETINGS, TECHNICAL RUNS ETC.

Please inform Producer's office and Production Associate of planning meetings, technical and producer's runs and film recces.

Should you require the presence of Senior Cameramen at Planning Meetings you should contact the Camera Organiser ext. 4029 TC who will do all he can to arrange things.

PRODUCTION PAPERWORK

First Transmission Form

Will assistants please note on all TX forms the following:

OPENING NB: First 3" of opening titles is
 deliberately loud

REMARKS: NB: After director's credit, there is a
 3" peak white and explosion effect.

I would prefer no verbal trails during the closing theme. If any are applicable, could they be done at the end of the completed programme.

Version Definition Form

These forms are to be completed by the Production Assistant but not X'd, and given to the Producer who will X it after final review and despatch to Current Operations.

T & D

Copies of T & D forms please to Production Associate.

Programme As Completed FormsA. Contributors & Content

P as C should indicate if an artist appears only in reprise of a particular episode. (Equity agreement enables us to show up to one minute from the previous episode for continuity purposes without incurring an additional episode fee if this is the artist's only contribution to the episode in which said reprise occurs.)

As many Supporting Artists are booked on multi-episodic contracts, when completing P as Cs would you note which episodes they are charged to i.e. A.N. OTHER charged to Episode 1 but appears in all episodes

Type of P as C:-

Ep 1: A.N. OTHER

Ep 2-4: A.N. OTHER (charged to Ep 1. Multi-episodic)

I realise this is a bore, but will save confusion months after Production Assistants have left the show.

B. Copyright

NYSSA copyright belongs to: JOHNNY BYRNE

D. MusicIncidental Music

With the name of the Radiophonics' composer and amount of music used for transmission please give title of 'Doctor Who', story code and episode number as the music will adopt the title for Performing Rights purposes. Also the Performing Rights Society now require a breakdown of all specially commissioned music. In future would Production Assistants please list timings for individual music cues, not an overall total.

e.g.

Episode One 5N	M1	0'37"
'The Leisure Hive'	M2	0'02"
Composed by Peter Howell	M3	0'13"
BBC Radiophonic Workshop	M4	0'55"

Opening & Closing Music

	<u>Duration</u>
Originally composed by Ron Grainer & BBC Radiophonic Workshop & published by Chappell. New arrangement by Peter Howell of BBC Radiophonic Workshop	Opening: 0'38"
	Closing: 1'12"

Tardis Sound

Tardis materialisation and de-materialisation sound composed by Brian Hodgson (BBC Radiophonic Workshop) - full details to be noted.

Strand/Serial Title DOCTOR WHO 6A		RADIO TIMES BILLING	
Programme Title Black Orchid		Distribution To:-	
Episode/Sub. Title		Denotes Recipient Room No. and Building	
Project Number		Radio Times Billing Clerk 6047 T.C.	
Channel BBC-1		Prog. Sub-Editor, R.T. 31, 35 M.H.S.	
Programme Identification Number 50/LDL212D		Press Office 2005 T.C.	
Transmission Week Number 9		Publicity Office 2013 T.C.	
Transmission Date MONDAY 1ST MARCH 1982		H.S.S.D. Tel. 406 Threshold House CA to HDG Tel. 5098 TC Planning Asst Pic Pub G1 10 Cav Pl File Copy	
Time 1855	Duration Approx. 25'	Colour/Mono COLOUR	Prod. Office Tel. Extn. 3667

DOCTOR WHO

Starring PETER DAVISON

in

'BLACK ORCHID'

A two-part story by
TERENCE DUDLEY

PART ONE

What is the secret of the well
furnished cell?

Nyssa	SARAH SUTTON
The Unknown	GARETH MILNE
Latoni	AHMED KHALIL
The Doctor	PETER DAVISON
Tegan	JANET FIELDING
Adric	MATTHEW WATERHOUSE
Tanner	TIMOTHY BLOCK
Lord Cranleigh	MICHAEL COCHRANE
Lady Cranleigh	BARBARA MURRAY
Sir Robert Muir	MORAY WATSON
Brewster	BRIAN HAWKSLEY
Sergeant Markham	IVOR SALTER
Constable Cummings	ANDREW TOURELL

Script Editor	ERIC SAWARD
Designer	TONY BURROUGH
Producer	JOHN NATHAN-TURNER
Director	RON JONES

(Next episode on Tuesday at 6.55 pm)

EXAMPLE

Strand/Series Title		DOCTOR WHO 6A		RADIO TIMES BILLING	
Programme Title		Black Orchid			
Episode/Sub. Title				Distribution	
Costing Number		Channel	BBC-1	To:-	Denotes Recipient Room No. and Building
Programme Identification Number		50/1DLD213X		Radio Times Billing Clerk	6047 T.C.
Transmission Week Number		9		Prog. Sub-Editor, R.T.	31, 35 M.H.S.
Transmission Date		2ND MARCH 1982		Press Office	2005 T.C.
				Publicity Office	2013 T.C.
				H.D.G.Tel.	5098 TC
				H.S.S.D.Tel..	406 Threshold House
				CA to HDGTel.	5098 TC
				Planning Asst	
				Pic Pub	G1 10 Gay Pl
					File Copy
Time		Duration	1855	Colour/Mono	Prod. Office Tel. Extn.
			Approx. 25'	COLOUR	3667

DOCTOR WHO

Starring PETER DAVISON

in

'BLACK ORCHID'

A two-part story by
TERENCE DUDLEY

PART TWO

Who is the Unknown?

(For cast see Monday)

EXAMPLE

ScriptsRehearsal Scripts

Colour coding as follows: episode 1: white
 " 2: blue
 " 3: green
 " 4: pink

Studio Camera Script

Please use colours as above. No EWS to be included in this script.

TX Camera Script

Please attach a copy of the EWS to all tx camera scripts.

Script DistributionRehearsal

(distributed by
 Producer's office)

H.S.S.D.Tel.
 CA To H.D.G.Tel.
 Production Associate
 Writer

Head of Visual Effects
 Richard Wilmot
 Sarah Bird
 Script Assessors, Costume
 Org, Visual Effects
 Script Library
 Dick Mills
 Radiophonic Composer
 Camera Managers
 Vision Mixer (if confirmed)

Asst Exhibitions Mgr
 Ursula Eason

= 16 copies
 + 10 for office

 26
TX Camera Script

Presentation Desk (2)
 Script Library 3)
 Script & Doc Unit, Ent
 Asst Exb Manager
 2 copies for office

= 8 copies

From:

JOHN NATHAN-TURNER, PRODUCER 'DOCTOR WHO'

Room No. 8
Building:

204 UNION HOUSE

Tel. 3667
Ext.:

date: 4TH JANUARY, 198

Subject:SCRIPT CHANGES**To:**

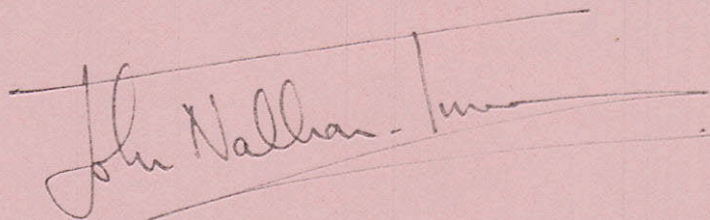
Directors 'Doctor Who'

c.c.: Script Editor

There is both a programme and a contractual obligation for the Script Editor to agree rewrites either with, or on behalf of, the Author.

All script changes must, therefore, be referred to the Script Editor or, in his absence, myself. Please ensure that such changes are passed on daily.

Script changes must be proposed, not supposed.

A handwritten signature in dark ink, reading "John Nathan-Turner". The signature is written in a cursive, flowing style. It is positioned above a horizontal line that spans the width of the signature.

(John Nathan-Turner)

From: David Reid, Head of Series/Serials, Drama, Television

Room No. &
Building: 406 Threshold House

Tel.
Ext.: 2234/6

date: 22nd September 19

Subject: READS THROUGH

To: All Producers

If you ever organise a read through in Threshold House, would you please make it clear to artists that they will not be able to park in our car park. If this is not done, ugly scenes are liable to occur in reception which will guarantee you a hot under the collar artist at the read through! Thanks.

JD

(Signature)
(David Reid)

912
422

From: Head of Drama Group, Television

Room No. &
Building: 5098 TC

Tel.
Ext.: 2792/2793

date: 2nd December

Subject: SCRIPT BREAKDOWN SERVICE

To: All Drama Offices.

You will remember that I sent a note, some months ago, to advise you that enquiries from SBS should be transferred to the Producer in the first instance, the idea being that if either Producer or Director did not wish to use the service, this could be stated once and for all.

Lydia Martin tells me that she has followed this routine carefully. She has not rung the Director until she has obtained the "Go ahead" from the Producer. She claims, however, that she is still being turned away by the Director's

Now, neither I nor anyone can make a flat rule, forbidding or advising this service; it is entirely up to individual producers and directors. But it is important that their combined decision is made clear to SBS at the initial meeting and that, if they do wish to use the service, Lydia Martin is given access to the Director to obtain casting breakdowns. To make this work, Director and Producer must agree their stance, and ensure that the rest of the production team are aware of their decision.

LEV.

(Signature)
(Shaun Sutton)

Please include SBS in all character breakdown circulations!

J.N.I.

DOCTOR WHOSTOCK PROPS KETP BY PRODUCER

1. Stethoscope
2. TARDIS TYPE 40 HANDBOOK (At least two different forms to date - Doctor doesn't trust the Handbook)
3. Black diary
4. Magnet
5. Doctor's eyepiece (for close examination of objects) (2)
6. Tardis keys
7. Magnifying glass (?)
8. Propelling pencil
9. Tardis tool box
10. Cricket ball
11. Adric's homing device
12. String

AFMs: all props back to Producer's office, please.

From: Controller, BBC-1

19.

Room No. 6
Building

6070 TC

Tel
Ext 2973/60

date 27th October

Subject: PROGRAMME TIMINGS

To: All heads of Programme Departments (as attached list)

Copies to: All Managers (as attached list)
H.P.P. BBC-1,
P.M. BBC-1

Too many programmes are being made with too little regard to timings. It makes Presentation's work extremely difficult, particularly in meeting common junctions.

Would you please remind your production staff that programmes should run for 30 seconds less than their commissioned time (i.e. 29 mins. 30 secs. is a 30 minute programme) unless otherwise agreed for editorial reasons.

It is accepted that purchased programmes and programmes which are the subject of co-production will not always run to the required length. However, even in that area there is room for tightening up.

(Alan Hart)

Copy sent: All Producers
All. Prod. Ass.
Fac. Clerks.

NB Each completed programme should run at 24'30". An underrun is unacceptable. Therefore, would AFMS phone timings through regularly.

TITLES

35mm

Opening: duration: 0.38"

SOF

Super e.g.

(1)	The Leisure Hive	} Formula 1 "Outline"	These slides to "fade in" and "fade out"
(2)	by David Fisher		
(3)	Part One		

(Upper &
Lower Case)

Mix from Opening Titles to first shot of
programme

Closing: duration: 1'12"

SOF

Closing slides e.g. The Doctor) Formula 1 "Outline" (upper
Peter Davison) Formula 1 and Lower case)

The "sting" is laid over the final
shot of the programme.
CUT to closing titles with The Doctor's
credit already up.

Slides ordered through Ian Hewitt, Graphics,
206a Scenery Block, ext: 2679.

DOCTOR WHO OPENING/CLOSING TITLES

These are kept on the TK hold shelf at TC.

Film traffic will contact Director's office or Production Associate near to studio date to check your TK requirements.

In an emergency there is a VT spool which has opening/closing titles: Spool No. L21056 Time code: 11.

There must always be a total of 19 slides for the closing titles, duration 1'12".

Slides 1 to 8 are for the cast.

e.g. slide 1 should be PETER DAVISON only.

Slide 5 is slightly longer on the screen than the rest as is slide 10 because of the music.

NB. The order of slides should be discussed with producer.

Slides 9 to 19 should be as follows:

<u>Version A</u> (If substantial proportion of film is included in episode).	<u>Version B</u> (If no film)
TJ 9 INCIDENTAL MUSIC (name) SPECIAL SOUND (name) (gap) (N.B. gap applies only when composer is BBC staff. Consult if composer is freelance)	Ditto
TJ 10 PRODUCTION MANAGER PRODUCTION ASSOCIATE PRODUCTION ASSISTANT ASSISTANT FLOOR MANAGER	Ditto
TJ 11- FILM CAMERAMAN FILM SOUND FILM EDITOR	VISUAL EFFECTS DESIGNER VIDEO EFFECTS
TJ 12 VISUAL EFFECTS DESIGNER VIDEO EFFECTS VISION MIXER	TECHNICAL MANAGER CAMERA SUPERVISOR
TJ 13 TECHNICAL MANAGER CAMERA SUPERVISOR VIDEOTAPE EDITOR	VISION MIXER VIDEOTAPE EDITOR -
TJ 14 STUDIO LIGHTING STUDIO SOUND	LIGHTING SOUND
TJ 15 COSTUME DESIGNER MAKE-UP DESIGNER	Ditto
TJ 16 SCRIPT EDITOR TITLE SEQUENCE	Ditto
TJ 17 DESIGNER	Ditto
TJ 18 PRODUCER	Ditto
TJ 19 DIRECTOR c BBC	Ditto

PRODUCER TO CHECK FORM BEFORE IT IS SENT TO HEAD OF
DEAPRTMENT.

From:

JOHN NATHAN-TURNER, PRODUCER 'DOCTOR WHO'

Room No. &
Building:

204 UNION HO

Tel. 3667
Ext.:

date: 4TH JANUARY, 198

Subject:VISITORS TO STUDIOS: DOCTOR WHO**To:**

P.A.s DOCTOR WHO

c.c.: TV Liaison

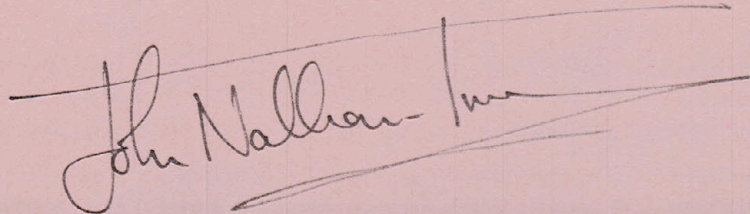
P.R.M.E.

Dr Who Directors

The production process of 'Doctor Who' attracts the interest of almost everybody. Particularly, we have requests from children, personal friends of those engaged in the production, and visitors from overseas - let alone competition winners, merchandising sponsors, students, etc., etc. I should be grateful if you would bear in mind the following points:-

1. Any visitors to the studio floor must first have the permission of the P.A. I suggest you consult C.A.D.G.Tel.'s notice in D.G.B. of 4th May, 1978 referring to the use of notices outside the studio should you not wish visitors at any given time.
2. Please keep in the closest possible contact as to the number of guests who can be expected to arrive simultaneously - personal guests included.
3. Jane Judge has visitor badges which she will distribute to all official visitors.
4. Do remember that the Control Gallery is under the direct control of the TM2. I should like to avoid a situation where I have to stipulate "No visitors in the Gallery at any time".

I should be grateful if you would pass this information to any interested parties.



(John Nathan-Turner)

WEEKEND WORK

Please no read-thrus or Producer runs at the weekend.

This is because, obviously the producer's office works on more than one show at a time and if weekend work was involved we'd never get any time off!

THE DOCTOR

The DOCTOR is a Time Lord from the planet Gallifrey which is in the constellation of Kasterborus. He possesses two hearts, has a body temperature of 60 degrees Fahrenheit and is over seven centuries in age. He has the capability of regenerating himself into different appearances - his present form being his fifth guise.

He no longer resides on his own planet due to his boredom with his own super-advanced planet and fellow Time Lords - he roams through time and space in his own personalised ship - the TARDIS.

The DOCTOR himself is not infallible. Part of his appeal is his problem-solving capacity when things go wrong, making do with bits and pieces of electronic gadgetry that just happen to be around.

TEGAN JOVANKA

TEGAN is twenty-one, an attractive and intelligent Australian trainee air stewardess, whose brash confidence in her own abilities actually conceals inner insecurity, a state of affairs that becomes clear in moments of stress.

On her way to her first real flight she accidentally blunders into the TARDIS and thus finds herself being inadvertently abducted by the DOCTOR. Characteristically her inner bewilderment at the new situation in which she finds herself causes her to assume an attitude of overweening self-assertion, and she begins to take charge of the DOCTOR and ADRIC.

During the course of the stories, TEGAN's superficial self-assurance will build until it becomes a real problem for the other occupants of the TARDIS, and it will need drastic action on the part of the DOCTOR to put things to rights and show her the error of her ways.

TURLOUGH

A 20-year old blond skinny youth, whom the Doctor first meets on a planet, on which he has lived as long as he can remember.

He is blunt, occasionally aggressive, but has an engaging personality. Despite his bluntness, he's chirpy and ever-ready with an amusing quip. We will eventually discover he is in the employ (or under the control) of the Black Guardian.

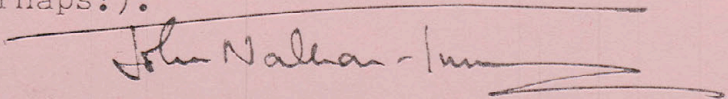
Turlough wishes to join forces with the Doctor in order to gain access to the Tardis.

In Turlough's first story, during which the Doctor will save his life, we will be sure that the youth is worthy of joining the Doctor - this will be achieved at the end of the four-parter, though NYSSA and TEGAN will be suspicious of the boy's motives and surprised at the Doctor's blindness to Turlough's deviousness.

In the second story, Turlough will attempt to engineer the downfall of the Doctor. The Doctor and companions will not realise Turlough's involvement, though the audience, of course, will. Needless to say the plan fails, and we end this story with the Doctor's suspicions aroused as to Turlough's credibility.

In Turlough's third story - the Doctor will have his suspicions confirmed and once again foil the boy's schemes - and dispense with the Black Guardian.

Turlough may or may not continue with the Doctor, but whichever is decided, Turlough will turn over a new leaf (perhaps!).


JOHN NATHAN-TURNER

15.5.81

THE TARDIS

The TARDIS (Time and Relative Dimensions in Space) is the Doctor's spaceship. 'She' is temperamental and unreliable. One trip which headed for an intergalactic pleasure resort ended in Antarctica!

From the outside the TARDIS looks like a Metropolitan Police telephone box.

Anyone who has the key to the TARDIS can get into it.

Although the exterior exists in the real world, the interior is within a different, but relative dimension. Hence the title Time and Relative Dimensions in Space - TARDIS. Its true existence is outside time, fashioned by the supreme feats in temporal engineering mastered by the old Time Lords. This engineering masterpiece also explains the first sight to greet new entrants to the TARDIS; the fact that it is bigger on the inside than it is on the outside.

The control room currently in use is the TARDIS' secondary control room.

The six-sided control console is the heart of the TARDIS' secondary control room. From here, the ship's movement through Infinity and Eternity is governed.

(continued ...)

THE TARDIS (continued)

At the centre of the six-panelled console is the glass column, technically referred to as the Time Rotor. The power which fuels the TARDIS' journeys is held beneath the Time Rotor and depending on the actions of the Rotor, the Doctor is able to obtain a full status report on what the ship is doing.

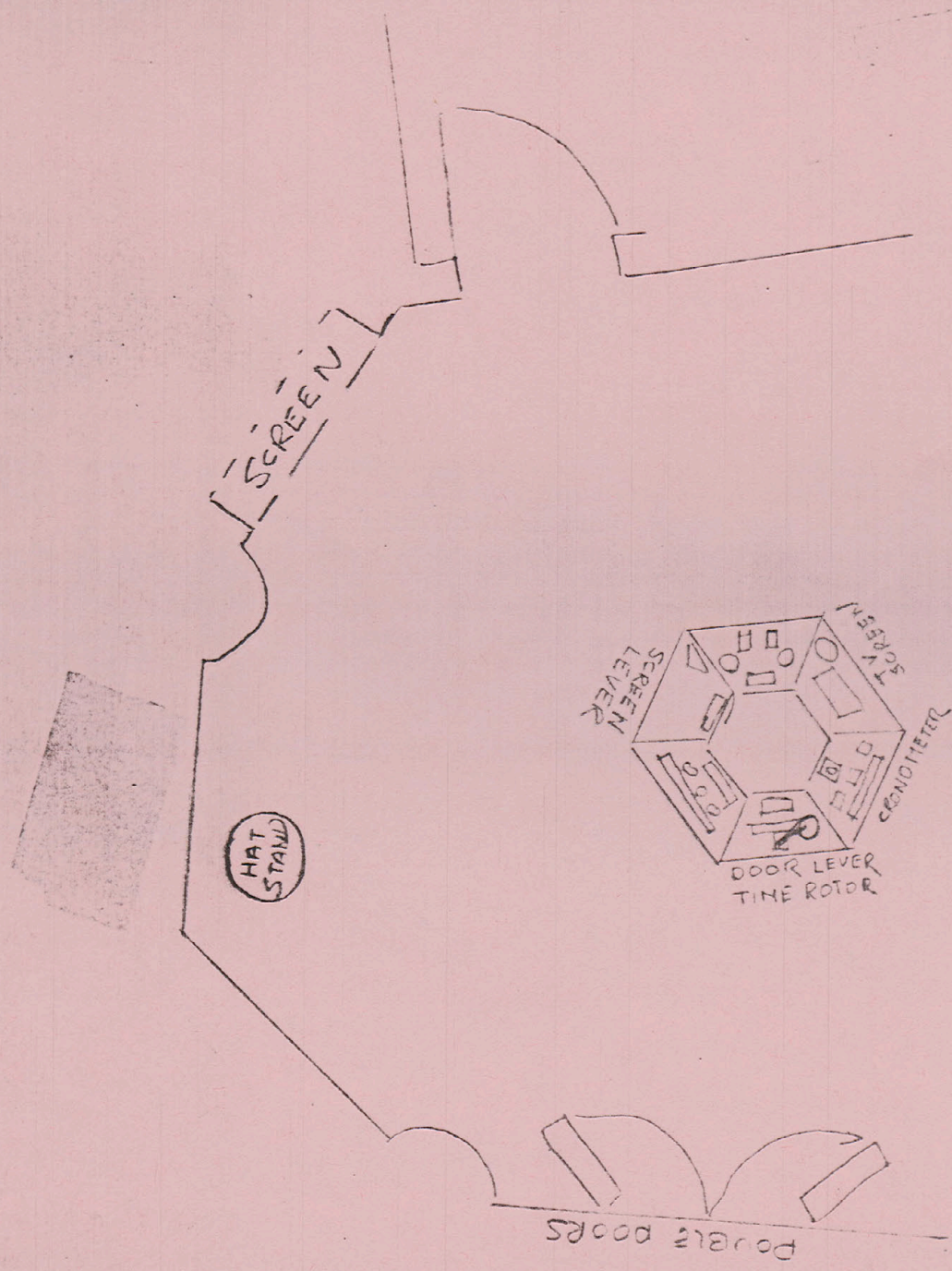
If the Rotor is still and the lights off, then the ship has materialised. If it is rising and falling and the light is on, then the TARDIS is in flight.

Other areas of the TARDIS which have been used in previous stories include the corridors, cloisters, workshop, bathroom, storage chambers, wardrobes, etc. It has also been established that these are subject to whimsical automatic redecoration by TARDIS support systems!

When the TARDIS is in flight the light on the top of the police box's exterior flashes.

As the TARDIS commences materialisation, the same light flashes. Once the materialisation is complete, the light stops. This applies in reverse with regard to de-materialisation.

Mounted on the wall inside the TARDIS is the scanner-screen by which the TARDIS occupants can view the outside. Keep this screen closed when not in use. What is seen on the scanner screen is the Police Box light's POV. The area between the police box doors and the interior doors of the TARDIS (in theory a temporal void - i.e. black drapes) is an area we do not see. Note to directors: please avoid seeing directly into the police box or directly out of the interior doors. Please ensure Visfx Designers provide the correct light for the top of the police box. (It is not a whirling modern police car light!)



TARDIS MAIN CONTROL ROOM

PETER DAVISON

Peter Davison trained at the Central School of Speech and Drama and then spent a year at the Nottingham Playhouse followed by a spell at the Young Lyceum Company. His first television appearance was in the Independent Television series 'The Tomorrow People' and then he played Tom Holland in H.E. Bates' 'Love for Lydia'.

Peter had a great personal success as Tristan Farnon in the highly successful television series 'All Creatures Great and Small'.

Recent television work includes the lead in two situation comedies - 'Holding the Fort' and BBC's 'Sink or Swim'.

Twenty-nine-year-old Peter is married to Sandra Dickinson.

MARK STRICKSON

MARK STRICKSON, the son of a musician, was born in Stratford-on-Avon and trained at R.A.D.A.

He has appeared with the MIKRON Theatre Co working on the canals in Britain as actor/musician/writer and composer.

His TV credits include Granada TV's 'Celebration' and 'Strangers' and also 'Angels' for BBC TV.

He reads music fluently and plays French-horn, piano, recorder and guitar.

JANET FIELDING

Janet Fielding was educated in the USA and Australia. She gained a B.A.Hons in English and Drama at the University of Queensland before embarking on a career as an actress.

She worked for three years in many parts of Australia with several theatre companies before arriving in England in 1977. Since then Janet has worked extensively throughout the United Kingdom at theatres in London (Roundhouse and ICA), Folkestone, Ipswich, Northampton and Liverpool, where she joined Ken Campbell's Science Fiction Theatre.

Janet was recently seen on television in ITV's Hammer House of Horror.

DOCTOR WHO is Janet's debut for BBC Television.

ANTHONY AINLEY

Anthony Ainley trained at RADA.

He has appeared in theatres in Watford,
Windsor, Liverpool and Worthing.

Among his films are:-

Oh What A Lovely War
Merchant of Venice
The Devil's Touch
Assault
King Lear
Land That Time Forgot
Inspector Clousseau

and his numerous TV appearances include:-

It's Dark Outside
The Pallisers
Nicholas Nickleby
Spyder's Web
Upstairs Downstairs